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Easy to read, simplified arrangements of popular Beatles tunes, including All You Need Is Love, Eight Days A Week, A Hard Day's Night, Maxwell's Silver Hammer, and more. For piano/vocal with guitar chord symbols.

Arranged by Cyril Watters



It's Easy To Play Beatles



Arranged by Cyril Watters
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All You Need Is Love

Words and Music by John Lennon, Paul McCartney

Moderato

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols (G, D, Em, D7) and triplets. The vocal line includes lyrics and musical notation with slurs and ties.

Love, love, love. Love, love, love.

Love, love, love.

There's noth - ing you can do that can't be done.
There's noth - ing you can make that can't be made.
There's noth - ing you can know that is - n't known.

Noth - ing you can sing that can't be sung.
No - one you can save that can't be saved.
Noth - ing you can see that is - n't shown.

Noth - ing you can say, but you can learn how to
 Noth - ing you can do, but you can learn how to
 No-where you can be, that is - n't where___ you're

play the game,
 be you in time,
 meant to be,

It's

D7 G D7

eas - y.

All you need is

G Am7

love,

All you need is love,

D7 G Am7 D7

All you need is love, love,

That is all you need.

G B7 Em G C D7 G

D.C.

And I Love Her

Words and Music by John Lennon, Paul McCartney

Moderately with expression

mf

Fm Eb6

The piano introduction consists of four measures. The first measure has a treble clef with a whole rest and a bass clef with a half note F. The second measure has a treble clef with a half note F and a bass clef with a half note F. The third measure has a treble clef with a half note F and a bass clef with a half note F. The fourth measure has a treble clef with a half note F and a bass clef with a half note F. The key signature is B-flat major (two flats).

mp

I give her all my love, — That's all I
She gives me ev - 'ry - thing, — And ten - der -
Bright are the stars that shine, — Dark is the

Fm Cm Fm

The vocal entry begins in the second measure of the system. The piano accompaniment continues with a half note F in the bass clef. The key signature is B-flat major (two flats).

do; —
- ly; —
sky; —

And if you saw my love —
The kiss my lov - er brings —
I know this love of mine —

Cm Fm Cm

The vocal entry continues in the third measure of the system. The piano accompaniment continues with a half note F in the bass clef. The key signature is B-flat major (two flats).

1

You'd love her too, — I — love her. —
She brings to me, — And I —
will nev - er die, — And I —

Ab Bb7 Eb

The vocal entry continues in the fourth measure of the system. The piano accompaniment continues with a half note F in the bass clef. The key signature is B-flat major (two flats).

2 To next strain

love her.

love her.

E♭

E♭

ritard.

Fine

mf

A love like ours

C

Cm

B♭

Could nov - er die

As long as

Cm

Gm

Cm

D.S. al fine

I have you near me.

Gm

B♭7

Blackbird

Words and Music by John Lennon, Paul McCartney

Slow Folk Ballad

Black - bird sing - ing in the dead of night.

G C G

This system contains the first line of music. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody begins on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. The bass clef provides accompaniment with a whole note G2, followed by a half note C3 and a whole note G2. The lyrics are written below the treble staff.

Take these brok - en wings and learn to fly. All your life.

C A Am7 D#dim G G+ G A9 C

This system contains the second line of music. The treble clef continues the melody with quarter notes G4, A4, B4, C5, B4, A4, and G4. The bass clef accompaniment consists of a whole note C2, followed by a half note A2 and a whole note G2. The lyrics are written below the treble staff.

You were on - ly wait - ing for this mo - ment to a - rise.

Cm G A7 C D9 G

This system contains the third line of music. The treble clef continues the melody with quarter notes G4, A4, B4, C5, B4, A4, and G4. The bass clef accompaniment consists of a whole note Cm2, followed by a half note G2 and a whole note A2. The lyrics are written below the treble staff.

Black - bird sing - ing in the dead of night, Take these sunk-en eyes and learn to

G C G C A Am7 D#dim

This system contains the fourth line of music. The treble clef continues the melody with quarter notes G4, A4, B4, C5, B4, A4, and G4. The bass clef accompaniment consists of a whole note G2, followed by a half note C2 and a whole note G2. The lyrics are written below the treble staff.

see. All your life you were on - ly

G G+ G A9 C Cm G

wait - ing for this mo - ment to be free. Black - bird,

A7 C D9 G F Em Dm C

fly. Black - bird, fly in - to the

Bb C F Em Dm C Bb A7

light of a dark, black night.

Dm Dm7 G C G C G

Eleanor Rigby

Words and Music by John Lennon, Paul McCartney

Moderato

Ah! — Look at all — the lone-ly peo-ple. —

mf

Ab Cm

This system shows the beginning of the song. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The melody starts with a half note 'Ah!' followed by a series of eighth and sixteenth notes. The bass line features a half note chord of Ab and a half note chord of Cm. The lyrics are 'Ah! — Look at all — the lone-ly peo-ple. —'.

1. E-lean-or Rig-by picks up the rice — in the church — where a wed-ding has been;
2. Fa-ther Mac-ken-zie, writ-ing the words — of a ser-mon that no — one will hear;
3. E-lean-or Rig-by died in the church — and was bur-ied a-long — with her name;

mp

Cm

This system contains the first three verses of the song. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is a continuous line of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The lyrics are: '1. E-lean-or Rig-by picks up the rice — in the church — where a wed-ding has been; 2. Fa-ther Mac-ken-zie, writ-ing the words — of a ser-mon that no — one will hear; 3. E-lean-or Rig-by died in the church — and was bur-ied a-long — with her name;'. The dynamic marking is *mp*. The chord is Cm.

— — — — —
— — — — —
— — — — —
Lives in a dream — — — — —
No one comes near. — — — — —
No - bo - dy came. — — — — —
Waits at the win - dow,
Look at him work - ing,
Fa - ther Mac - ken - zie,

Ab6 Cm

This system continues the melody and accompaniment. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is a continuous line of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The lyrics are: '— — — — —
— — — — —
— — — — —
Lives in a dream — — — — —
No one comes near. — — — — —
No - bo - dy came. — — — — —
Waits at the win - dow,
Look at him work - ing,
Fa - ther Mac - ken - zie,'. The chords are Ab6 and Cm.

wear-ing the face — that she keeps — in a jar — by the door. —
darn-ing his socks — in the night — when there's no - bo - dy there. —
wip-ing the dirt — from his hands — as he walks from the grave. —

Ab6

This system concludes the melody and accompaniment. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is a continuous line of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The lyrics are: 'wear-ing the face — that she keeps — in a jar — by the door. —
darn-ing his socks — in the night — when there's no - bo - dy there. —
wip-ing the dirt — from his hands — as he walks from the grave. —'. The chord is Ab6.

Who is it for?
What does he care?
No one was saved.

All the lone - ly peo - ple, where do

Cm Cm7 Cm6

they all come from?

All the lone - ly

A♭ Cm Cm7

Last time to Coda ♦

peo - ple, where do they all be - long.

Cm6 A♭ Cm

D.S. al Coda

Ah! look at all the lone - ly peo - ple.

A♭ Cm

♦ Coda

they all be - long?

A♭ Cm

Eight Days A Week

Words and Music by John Lennon, Paul McCartney

Moderato

1.3. Ooh I need your love babe, guess you know it's true,
2.4. Love you ev-'ry day girl, al-ways on my mind.

mf

Bb C7 Eb

Hope you need my love babe, just like I need you.
One thing I can say girl, love you all the time.

Bb C7 Eb

Hold me, love me, hold me, love me, hold me, love me,
Hold me, love me, hold me, love me, hold me, love me,

Bb Gm Eb Gm

love me, Ain't got nothin' but love babe, }
love me, Ain't got nothin' but love babe, }
Eight days a week.

C7 Bb C7 Eb

4th time to Coda

1 3 2 3

Eight days a week I

Bb Bb F

love you. Eight days a week is

Gm C7

D.S. al Coda **⊕ CODA**

not e - nough to show I care. Eight days a week,

Eb F7 Eb Bb

Eight days a week, Eight days a week.

Eb Bb Eb Bb

cresc.

C7 Cm7 Bb

The Fool On The Hill

Words and Music by John Lennon, Paul McCartney

Slowly

1. Day af - ter day a - lone on a hill the
2. Well on the way, head in a cloud, the
3. Day af - ter day a - lone on a hill the
4. Day af - ter day a - lone on a hill the

mf

C F

man with the fool - ish grin is keep - ing per - fect - ly still, But
man of a thou - sand voic - es talk - ing per - fect - ly loud, But
man with the fool - ish grin is keep - ing per - fect - ly still, And
man with the fool - ish grin is keep - ing per - fect - ly still. —

C F

no - bod - y wants to know him, — they can see that he's just a fool — and
no - bod - y ev - er hears him, — or the sound he ap - pears to make — and
no - bod - y seems to like him, — they can tell what he wants to do — and
He nev - er lis - tens to them, — he knows — that they're the fools. — —

Dm G7 C Am

3

he nev - er gives an an - swer.
 he nev - er seems to no - tice.
 he nev - er shows his feel - ings.
 They don't like him.

But the fool — on the hill sees the

Dm G7 Dm7 Cm Ab Cm

sun go - ing down and the eyes in his head see the

Ab Bb

1, 2, 3 4

world spin - ning 'round.

Cm C C

rit.

Am C

Getting Better

Words and Music by John Lennon, Paul McCartney

Moderato

mf It's get - ting bet - ter all the time. — I used to be mad — at my school, The
used to be an - gry young man. — Me

G C D7 G

teach - ers who taught me weren't cool. — Hold - ing me down, — turn - ing me round, —
hi - ding me head in the sand. — You gave me the word, — I fi - nal - ly heard, I'm

D7 C D7 G D7 G D7 G

fill - ing me up — with your rules. — I've got to ad - mit. } It's get - ting bet - ter, it's a lit - tle
do - ing the best — that I can. — I've got to ad - mit }
3. I ad - mit }

D7 G C

bet - ter, all the time. { I have to ad - mit } It's get - ting bet - ter, it's get - ting bet - ter — since
I have to ad - mit }
Yes, I ad - mit }

G Am7 D7 G C G

1 2

you've been mine. — Me get - ting so much bet - ter all the time.

C D D G C G C G C G C

To Coda ☼

It's get-ting bet-ter all the time, — bet-ter; — It's get-ting bet-ter all the

G C G C(Dsus) G

time, — bet-ter; — I used to be cruel to my wo-man, I beat_ her and

C G C D7

kept her a-part from the things that she loved. — Man I was mean but I'm changing my scene and I'm

G D7

D. S. al Coda

do-ing the best that I can. —

☼ *CODA*

Get-ting so much bet-ter all the time.

C G C G C G D7 G

A Hard Day's Night

Words and Music by John Lennon, Paul McCartney

Moderato

1.3. It's been a *mf* Hard work Day's all Night, day and I've been to get you

work - ing _____ like a dog. _____ It's been a Hard Day's mon - ey _____ to buy you things, _____ And it's worth it just to hear you

Night, I should be sleep - ing _____ like a log _____ but when I say you're gon - na give me _____ ev' - ry - thing. _____ So why I

get home to you, _____ I find the thing that you do _____ will make me feel _____ all _____ love to come home, _____ Cos when I get you a - lone _____ you know I'll be _____ o -

To Coda ♪

C Fmaj7 C Bb C C Bb C F G C F7

1 2

right. 2. You know I - kay. When I'm home

Cm C Cm C Em

ev-'ry -thing seems__ to be al - right. When I'm home,

Am Em C

D.S. al Coda

feel - ing you hold - ing me tight, tight, Yeah!_ 3. It's been a

Am F6 G

⌘ CODA

right. You know I feel,__ al - right, you know I

Cm C F7 Cm C

feel al - right.

F7 Bb C

Here There And Everywhere

Words and Music by John Lennon, Paul McCartney

Moderately Slow

Here,
There,

mak - ing each day of the year,
run - ning my hands thru her hair,
know - ing that love is, to share,

chang - ing my life with a
both of us think - ing how
each one be - liev - ing that

wave of her hand:
good it can be:
love nev - er dies,

No - bod - y can de - ny that there's some - thing
Some - one is speak - ing but she does - n't know he's
Watch - ing her eyes and hop - ing I'm al - ways there.

F Gm7 Am7 Bb F Gm7

Am7 Bb Em7 A7

Em7 A7 Dm Gm Gm7 C7

To Coda ♯1

2

there. I want her ev - 'ry - where and if she's be - side me I know I need

Gm7 Eb7 Ab Fm Bbm C7

D. S. al Coda

nev - er care. But to love her is to meet her ev - 'ry - where,

Fm Bbm7 C7 F Gm7

⊕ CODA

there. To be there and ev - 'ry - where,

C7 F Gm7 Am7 Bb

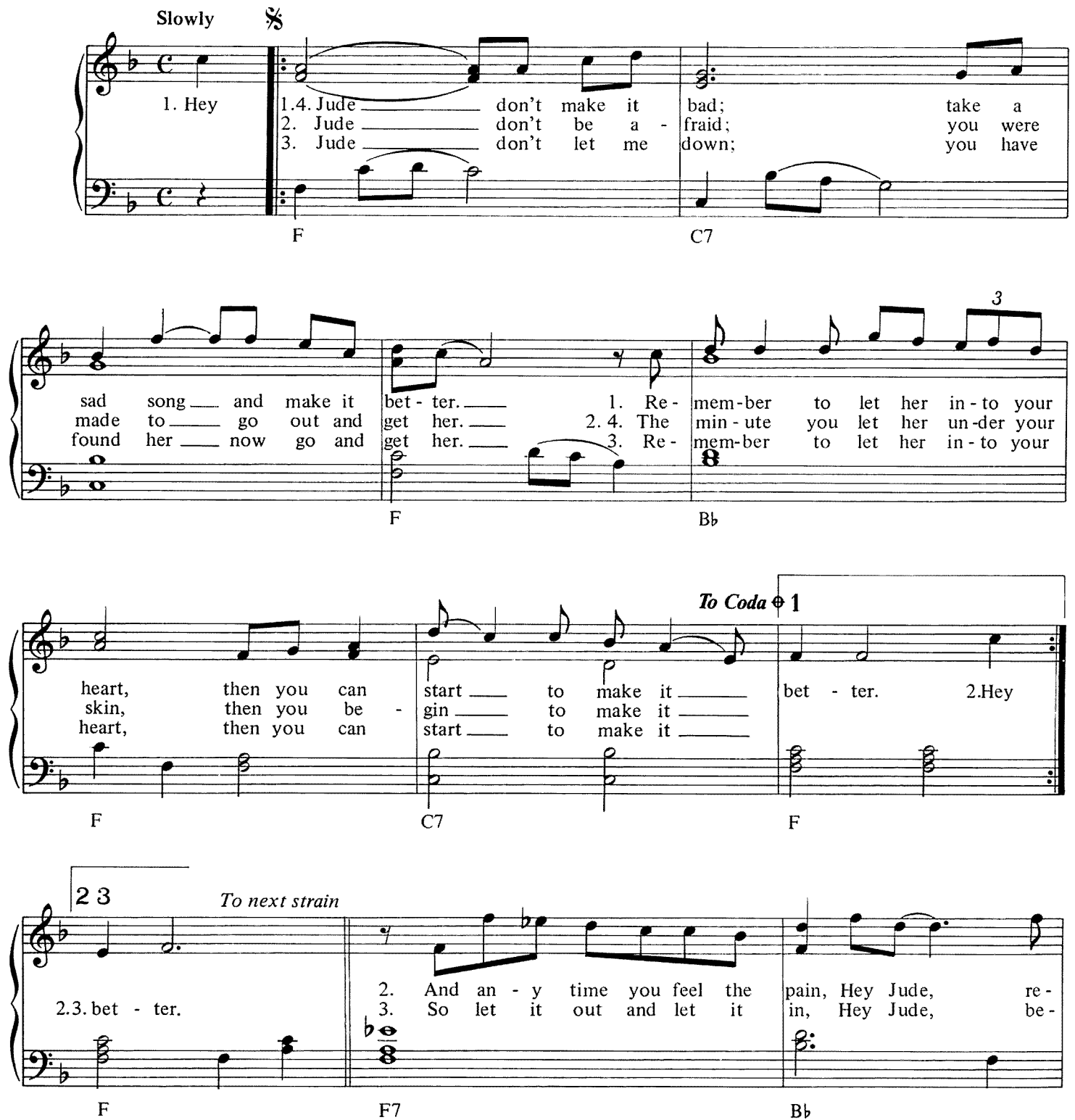
here there and ev - 'ry - where.

F Gm7 Am7 Bb F

Hey Jude

Words and Music by John Lennon, Paul McCartney

Slowly 



1. Hey

1. 4. Jude don't make it bad; take a
 2. Jude don't be a - afraid; you were
 3. Jude don't let me down; you have

F C7

sad song — and make it bet - ter. — 1. Re - mem - ber to let her in - to your
 made to — go out and get her. — 2. 4. The min - ute you let her un - der your
 found her — now go and get her. — 3. Re - mem - ber to let her in - to your

F Bb

heart, then you can start — to make it — bet - ter. 2. Hey
 skin, then you be - gin — to make it —
 heart, then you can start — to make it —

F C7 F

To next strain

2. 3. bet - ter.

2. And an - y time you feel the pain, Hey Jude, re -
 3. So let it out and let it in, Hey Jude, be -

F F7 Bb

-frain, don't car - ry the world up - on — your shoul - ders, —
 - gin, you're wait - ing for some - one to — per - form with, —

Gm7 C7 F

For well you know that it's a fool who plays, — it cool by mak - ing his
 And don't you know that it's just you, Hey Jude, — you'll do, the move - ment you

F7 Bb Gm7

world a lit - tle cold - er. } Da da da da — da da da da
 need is on — your should - er. }

C7 F F7 C7

D.S. al Coda ⊕ *CODA*

da. 4. Hey bet - ter, ber - rer, ber - rer, ber - rer, ber - rer, ber - rer, Oh

C7 F

da da da da da da da, da da da da, Hey Jude.

F Eb Bb F

Repeat and Fade

Let It Be

Words and Music by John Lennon, Paul McCartney

Fairly Quick 4

mf

mp 1. When I

find my-self_ in times of trou-ble Mother Ma - ry comes to me, Speaking words of wis-
 2. the bro - ken heart-ed peo-ple, liv-ing in_ the world a - gree, There will be an an-
 3. the night. is clou-dy, there is still a light. that shines on me, Shine un-til to-mor-

- dom, let it be. And in my hour of dark- ness, She is
 - swer, let it be. For though they may be part- ed, there is
 - row, let it be. I wake up to the sound of mu-sic,

stand-ing right in front of me, Speak-ing words of wis- dom, } Let it be,
 still a chance that they will see. There will be an an- swer, }
 Mo - ther Ma - ry comes to me, Speak-ing words of wis- dom, }

C D7 Dm7 G7 C Am F C G7 F C Dm7 C G Am F C G7 F C Dm7

— let it be, — let it be, — let it be, — let it be. —

Whis - per words of
There will be — an
There will be — an

C Am G F C

wis - dom,
an - swer, } let it be.

2. And when
3. And when

Let it be

G F C Dm7 C F C Dm7 C G

— let it be, — let it be, — let it be. —

Whis - per words of wis - dom, let it be.

Am G F C G

To Coda ☼

F C Dm7 C F Em Dm C B $\flat$ F G F C F

D.S. al Coda

CODA ☼

C G F C G F G C

The Long And Winding Road

Words and Music by John Lennon, Paul McCartney

Slowly

mp The long and wind-ing road that leads to your door
wild and win - dy night that the rain washed a - way,

Am Em F C7

will ne - ver dis - ap-pear, I've seen that road be - fore,
has left a pool of tears, cry - ing for the day,

F F C Am Dm G7

It al - ways leads me here, leads me to your
Why leave me stand - ing here, let me know the

C7 F C Am Dm G7

1 door. The 2 way. Ma - ny times I've been a - lone and

C C C F

ma-ny times _ I've cried, A - ny-way _ you'll ne-ver know _ the ma-ny ways _ I've tried but

C Dm7 G7 C F C Dm7 G7

still they lead me back to the long wind - ing road..

Am Em F C7

You left me stand-ing here, a long long time a - go,

F F C Am Dm G7

Don't leave me wait - ing here,

C7 F C Am

lead me to your _ door. Da da da da..

Dm G7 C F G C

Maxwell's Silver Hammer

Words and Music by John Lennon, Paul McCartney

Steady 4

mp

Joan was quiz - zi - cal, stud - ied pat - a - phy - si - cal sci - ence in the home. —
Back in school a - gain, Max - well plays the fool a - gain, Teach - er gets an - noyed. —
P. C. Thir - ty one, said we've caught a dir - ty one, Max - well stands a - lone. —

E♭ Cm B♭m C7♭9 Fm

Late nights all a - lone with a test tube, Oh oh oh oh. —
Wish - ing to a - void an un - plea - sant sce - ee - ee - ene. —
Paint - ing test - i - mon - i - al pic - tures, Oh oh oh oh. —

B♭7 E♭ B♭7

Max - well Ed - i - son, ma - jor - ing in med - i - cine, calls her on the phone. —
She tells Max to stay when the class has gone a - way, so he waits be - hind. —
Rose and Val - er - ie, scream - ing from the gal - le - ry, say he must go free. — The

E♭ Cm B♭m C7♭9 Fm

Can I take you out to the pic - tures, Jo - oh oh oan. — But
Wri - ting fif - ty times I must not be so - oh oh oh. — But
judge does not a - gree and he tells them so - oh oh oh. — But

B♭7 E♭ B♭7

as she's get - ting when she turns her as the words are rea - dy to go, a knock comes on the door. back on the boy, he creeps up from be - hind. leav - ing his lips, a noise comes from be - hind.

F7 Bb7

Bang bang, Max - well's sil - ver ham - mer came down up - on her head.

mf Eb F7

Bang bang Max - well's sil - ver ham - mer made sure that she was dead.

Bb7 Ab Bb7 Fm Bb7 Eb

sure that she was dead. sure that he was dead.

Fm Bb7 Fm Bb7 Eb

mf Sil - ver ham - mer man.

G Cm Eb7 Ab Eb

Norwegian Wood

Words and Music by John Lennon, Paul McCartney

1 I once had a girl, or should I say
 2 I sat on a rug, bid - ing my time,
 And when I a - woke, I was a - lone,

G

she once had me; She showed me her
 drink - ing her wine: We talked un - til
 this bird had flown; So I lit a

F G

room, is - n't it good, Nor - we - gian Wood?
 two, and then she said, "It's time for bed."
 fire, is - n't it good, Nor - we - gian Wood?

F G

Fine

She asked me to stay and she told me to
 She told me she worked in the morn - ing and

Gm

sit an - y - where.
 start - ed to laugh.

C

So I I looked a - round and I no - ticed there
 I told her I did - n't and crawled off to

Gm

was - n't a chair.
 sleep in the bath.

Am7 D7

2nd time D.C. al Fine

This Boy (Ringo's Theme)

Words and Music by John Lennon, Paul McCartney

Slowly

The musical score is written for piano in C major, 4/4 time, with a tempo marking of 'Slowly'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chords and triplets. The lyrics are written below the vocal line.

System 1: The vocal line begins with a repeat sign. The lyrics are "That boy" and "That boy". The piano accompaniment features a triplet of eighth notes in the right hand. Chords below the staff are C, Am, Dm7, G7, C, and Am.

System 2: The vocal line continues with "took my love a - way." and "is - n't good for you." The piano accompaniment includes a triplet of eighth notes. Chords below the staff are Dm7, G7, C, Am, F, and G7.

System 3: The vocal line has a first ending bracketed over the first two measures, followed by a second ending bracketed over the next two measures. The lyrics are "- gain." and "Oh, and this boy would be". The piano accompaniment includes a triplet of eighth notes. Chords below the staff are C, Am, Dm, G7, C, C7, and F.

System 4: The vocal line continues with "hap - py just to love you," and "But, oh my - yi - yi - yi,". The piano accompaniment includes a triplet of eighth notes. Chords below the staff are E7, Am, and C7.

that boy _____ won't be hap - py _____ Till he's seen you

F D7 G7 F G7

cry hi - hi - hi. ³ This boy _____ would - n't mind the

G C Am Dm7 G7

pain, Would al - ways feel _____ the ³ same _____ If

C Am Dm7 G7 C Am

this boy gets you _____ back a - ³ gain. ³

F G7 C Am Dm7 G7

mp This boy. _____ This boy. _____ Repeat and fade out

C Am Dm G7 C Am Dm G7

Ticket To Ride

Words and Music by John Lennon, Paul McCartney

Steady 4

1. I think I'm gon - na be sad, I think it's to - day,
2.3. said that liv - ing with me is bring-ing her down,

F C7 F

Yeh! The girl that's driv-ing me mad, is go - ing a - way.
Yeh! For she would nev - er be free when I was a - round.

F7 F Gm7

She's got a tic - ket to ride, She's got a tic - ket to

C7 Dm Bb Dm

ri - hi - hide, She's got a tic - ket to ride but she don't care.

Eb Dm Cm7 C7 F

To Coda ♦

1 2

2. She I don't know why she's rid - ing so

Bb7

3 3

high, — She ought to think right, She ought to do right by

Bb7

me, Be - fore she gets to say - ing good - bye, — She ought to

C Bb7

3

think right, She ought to do right by me. 3. She

C7

D. S. al Coda

♠ CODA

My ba - by don't care, My ba - by don't

Bb F Bb F

Repeat and fade

We Can Work It Out

Words and Music by John Lennon, Paul McCartney

Fairly Slow

mp

1. Try to see it my way,
2. Think of what you're say - ing,
3. Try to see it my way,

Do I have to keep on talk - ing
You can get it wrong and still you
On - ly time will tell if I am

G C G C

till I can't go on?
think that it's all right.
right or I am wrong.

While you see it your way.
Think of what I'm say - ing.
While you see it your way.

F G C

To Coda ☼

Run the risk of know - ing that our love may soon be gone.
We can work it out and get it straight or say good - night.
There's a chance that we might fall a - part be - fore too long.

G C F G

We can work it out, We can work it out. —

mf Life is ve - ry short,

C G C D7 Em

and there's no time for fuss-ing and fight-ing, my friend.

D C F#m7 B7 Em G6

I have al - ways thought that it's a crime,

C Em D

So I will ask you once a - gain.

C F#m7 B7 Em G C Em

D.C. al Coda

We can work it out, We can work it out.

C G C D7 G C G

ritard.

When I'm Sixty Four

Words and Music by John Lennon, Paul McCartney

Steady 4

When I get old - er los - ing my hair — man - y years — from now,
 I could be hand - y mend - ing a fuse — when your lights — have gone.

Will you still be send - ing me a val - en - tine, — birth - day greet - ings, bot - tle of wine? —
 You can knit a sweat - er by the fire - side, — Sun - day morn - ings, go for a ride. —

If I'd been out — till quar - ter to three, — would you lock — the door?
 Do - ing the gar - den, dig - ging the weeds: — Who could ask — for more?

Will you still need — me, will you still feed — me, when I'm six - ty - four?

1. Tacet
 2. Ev - 'ry sum - mer we can rent a cot - tage on the Isle of Wight if it's not too dear.

B $\flat$ F7 F7 E $\flat$ Fdim F7 B $\flat$ B $\flat$ 7 E $\flat$ G $\flat$ 7 B $\flat$ G7 C7 F7 B $\flat$ Gm E $\flat$ F Gm

1 You'll be old - er and too. Ah, And if you
2 We shall scrimp and save. Ah, Grand - chil - dren

D Gm D Gm D Gm F Gm

say the word, I could stay with you.
on your knee, Ve - ra, Chuck and Dave.

Cm Eb F F9 Bb

Send me a post-card, drop me a line — stat-ing point of view. In - di - cate pre - cise - ly what you

Bb F7

mean to say, — Yours sin - cere - ly wast-ing a - way. — Give me your an - swer, fill in a form, —

F7 Eb Fdim F7 Bb

mine for ev - er more. Will you still need me, will you still feed me, When I'm six-ty-four?

Bb7 Eb Gb7 Bb G7 C7 F7 Bb

With A Little Help From My Friends

Words and Music by John Lennon, Paul McCartney

Fairly slow

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'Fairly slow'. The key signature has one flat (Bb). The time signature is common time (C). The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The lyrics are written below the vocal line. The piano part includes chord symbols: C, G, Dm, F, G7, and C.

What would you think if I sang out of tune, would you
What do I do when my love is at first sight? does it
Would you be - lieve in a love at first sight? Yes, I'm

mf

C G Dm

stand up and walk out on me? Lend me your ears and I'll
wor - ry you to be a - lone? How do I feel by the
certain that it happens all the time. What do you see when you

F G7 C G

sing you a song and I'll try not to sing out of key. Oh
end of the day, are you sad be - cause you're on your own? No } I get
turn out the light? I can't tell you but I know it's mine. Oh }

Dm F G7 C

by with a lit - tle help from my friends. Mm, I get high with a lit - tle help from my

Bb F C Bb F

friends. Mm, I'm gon - na try with a lit - tle help from my friends.

C F C

friends. Do you friends. need a - ny -

C C Am

2 To next strain 3 Fine

- bo - dy? I need some - bo - dy to love. Could it

D7 C Bb F

be a - ny - bo - dy? I want some - bo - dy to love.

Am D7 C Bb F

D.C. al Fine

Yesterday

Words and Music by John Lennon, Paul McCartney

Moderato

The musical score for "Yesterday" is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked "Moderato".

System 1: The piano part begins with a fortissimo (ff) dynamic. The vocal line starts with a half note G4. The lyrics are: "Yes - ter - day, Sud - den - ly, All my trou - bles seemed so far a - way, I'm not half the man I used to be,". The piano accompaniment features a series of chords: F, Em7, A7, Dm, and Dm7.

System 2: The vocal line continues with a half note G4. The lyrics are: "Now it looks as though they're here to stay. — Oh I be - lieve — in There's a sha - dow hang - ing ov - er me, — Oh Yes - ter - day — came". The piano accompaniment features a series of chords: Bb, C7, F, C, Dm7, and G7.

System 3: The vocal line continues with a half note G4. The lyrics are: "Yes - ter - day. — } Why she had to go I don't sud - den - ly. — }". The piano accompaniment features a series of chords: Bb, F, Em7, A7, Dm, C, Bb, and Dm.

System 4: The vocal line continues with a half note G4. The lyrics are: "know. She would - n't say. I said". The piano accompaniment features a series of chords: Gm, Cm, F, Em7, and A7.

some - thing wrong, now I long for yes - ter - day.

Dm C Bb Dm Gm C7 F

Yes - ter - day, Love was such an eas - y game to play,

Em7 A7 Dm

Now I need a place to hide a - way, — Oh I be - lieve — in

Bb C7 F C Dm7 G7

Yes - ter - day, — Mm mm mm mm mm.

Bb F G7 Bb F

Day Tripper

Words and Music by John Lennon, Paul McCartney

Moderato

mf

C6 Dm7 C6

mf

1. Got a good rea-son for tak-ing the ea-sy way
2. She's a big tea-ser, she took me half the way
3. Tried to please her, she on-ly played one night

C Dm7 C

out. there. stands.

Got a good rea-son for tak-ing the ea-sy way
She's a big tea-ser, she took me half the way
Tried to please her, she on-ly played one night

C7 F F7 C

out, now. there, now. stands, now.

She was a Day Trip-per, one way tick-et,

C7 D7

Yeh! It took me so long to find out, and I found

F6 F7 E7 A

To Coda ☼

out.

G C6 Dm7 C6

D.% at Coda

Ah

G C G7

☼ CODA

C6 Dm7 C6 Dm7

Day Trip-per, Day Trip-per, Yeh!

C7 Bb

Good Day Sunshine

Words and Music by John Lennon, Paul McCartney

Moderato

Piano introduction in G major, 4/4 time. The melody is played in the right hand with eighth notes, and the left hand provides a steady bass line with quarter notes. Dynamics range from piano (*p*) to forte (*f*). The key signature has one sharp (F#).

First vocal entry and first chorus. The melody is in G major, 4/4 time. The lyrics are: "Good Day, — sun - shine, — Good Day, — sun - shine, —". The music is marked *mf*. The key signature has one sharp (F#).

§ 4 times

G D6 G D6

To Coda 4th time

Second vocal entry and second chorus. The melody is in G major, 4/4 time. The lyrics are: "Good Day, — sun - shine. 1. I need to laugh, and when the 2. We take a walk, the sun is 3. And then we lie be-neath a". The music is marked *mf*. The key signature has one sharp (F#).

C7 F Dm7

Third vocal entry and third chorus. The melody is in G major, 4/4 time. The lyrics are: "sun is out, I've got some-thing I can laugh a - bout, I feel shin - ing down, Burns my feet — as they sha - dy tree, I love her — and she's". The music is marked *mf*. The key signature has one sharp (F#).

G7 Eb C7 F

good in a spec-ial way. I'm in love and it's a sun - ny day.

Dm7 G7 Eb C7 F

touch the ground. lov - ing me. She feels

F F7 Gm D7 F C7

good, she knows she's look-ing fine, I'm so proud to know that she is mine.

F G7 Eb C7 F

⊕ CODA *D.S. al Coda*

sun-shine. Good Day sun - shine, Good Day

C7 G D7 G

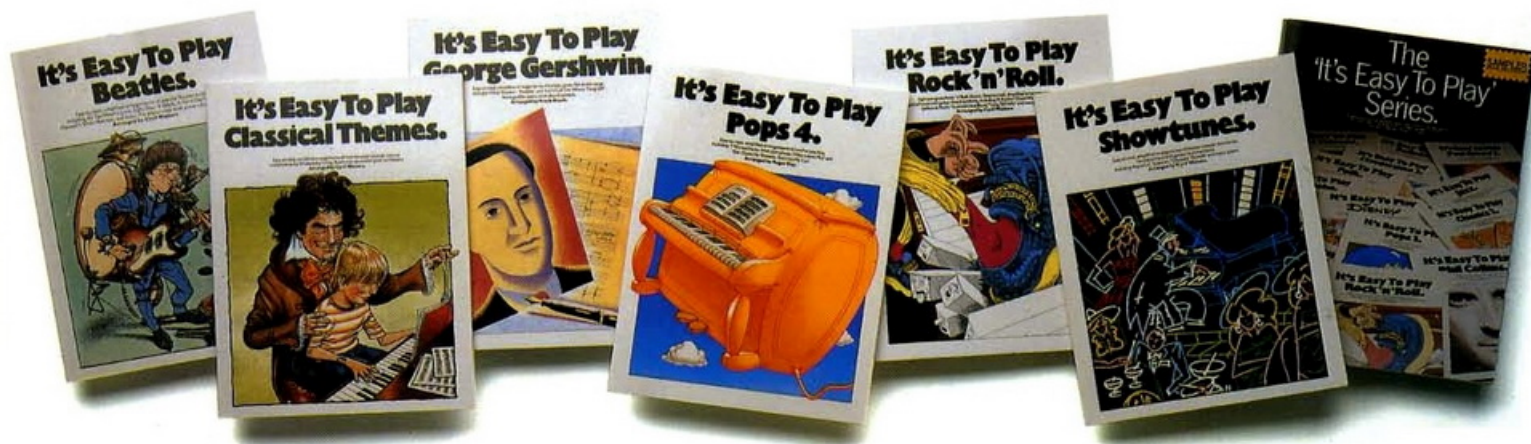
sun - shine, Good Day sun - shine. Good Day sun - shine.

D7 C7

Repeat and Fade

The Series

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